

10 Duos

10 Duette / 10 Duets

Alto, Tenor Saxophones
& Organ / Piano

Arr.: Kurt Sturzenegger

EMR 46992

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10 Duos

10 Duette / 10 Duets

Orlando di Lasso
(1532 - 1594)
Arr.: Kurt Sturzenegger

1. Madrigal

(Allegro)



1. Alto Saxophone

2. Tenor Saxophone

Organ /
Piano

9

18

mf *f* *mf* *f* *p* *f* *mf* *f*

Detailed description: This is a musical score for a piece titled "1. Madrigal" by Orlando di Lasso, arranged by Kurt Sturzenegger. The score is for three instruments: Alto Saxophone, Tenor Saxophone, and Organ/Piano. The tempo is marked "Allegro". The score is divided into three systems. The first system (measures 1-8) shows the Alto Saxophone starting with a mezzo-forte (*mf*) dynamic, followed by the Tenor Saxophone and Organ/Piano. The second system (measures 9-17) features a dynamic shift to piano (*p*) for the Alto Saxophone and Organ/Piano, while the Tenor Saxophone remains at *f*. The third system (measures 18-25) returns to a dynamic of *f* for the Alto Saxophone and Tenor Saxophone, and *mf* for the Organ/Piano. The score concludes with a final *f* dynamic for the saxophones.

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3. 3 Ayres

Anthony Holborne

(+1602)

Arr.: Kurt Sturzenegger

I (Andante maestoso)

Musical score for measures 1-6. The score is in 3/4 time with a key signature of one sharp (F#). It features three staves: two treble clefs and one grand staff (treble and bass clefs). The first two staves have a dynamic marking of *f (mp)*. The grand staff has a dynamic marking of *f (mp)*. The music consists of a melodic line in the upper treble, a supporting line in the lower treble, and a bass line in the bass clef.

7

Musical score for measures 7-13. The score continues from the previous system. The first two staves have a dynamic marking of *mf (p)*. The grand staff has a dynamic marking of *mf (p)*. The music concludes with a double bar line and repeat dots.

14

Musical score for measures 14-19. The score continues with the same instrumentation and key signature. The music features a melodic line in the upper treble, a supporting line in the lower treble, and a bass line in the bass clef.

20

Musical score for measures 20-25. The score continues with the same instrumentation and key signature. The first two staves have a dynamic marking of *mf (f)*. The grand staff has a dynamic marking of *mf (f)*. The music concludes with a double bar line and repeat dots.

5. Intrada et Aria

Johann Pezel

(1639 - 1694)

Arr.: Kurt Sturzenegger

Intrada
(Giocoso)

The musical score is presented in three systems, each with three staves (Violin I, Flute, and Piano). The key signature is one sharp (F#) and the time signature is common time (C). The tempo/mood is marked as *Giocoso*. The score begins with a dynamic marking of *f* (forte) in the first system. The first system (measures 1-6) features a rhythmic pattern of eighth and sixteenth notes in the upper parts, with a more active bass line. The second system (measures 7-11) starts with a repeat sign and a dynamic marking of *mp* (mezzo-piano). The piano part in this system has a prominent sixteenth-note accompaniment. The third system (measures 12-16) includes a change in time signature to 3/2 and a dynamic marking of *mf (f)* (mezzo-forte to forte). The piano part continues with a steady accompaniment. The fourth system (measures 17-20) concludes the piece with a final cadence.

7. Sonata

Johannes Mattheson

(1681 - 1764)

Arr.: Kurt Sturzenegger

Intrada (Maestoso)

First system of the Intrada, measures 1-6. The score is in G major and common time. It features a piano introduction with a forte (*f*) dynamic. The right hand has a melodic line with trills, while the left hand provides a rhythmic accompaniment. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Second system of the Intrada, measures 7-12. The melodic line continues with trills and a final flourish. The piano accompaniment remains consistent with the first system.

Aria (Lento assai)

First system of the Aria, measures 13-17. The tempo is marked *Lento assai*. The dynamics range from *mp cantabile* to *p*. The melodic line is more expressive, featuring trills and a cantabile style. The piano accompaniment is more active, with chords and a moving bass line.

Second system of the Aria, measures 18-22. The dynamics range from *mf* to *mp*. The melodic line continues with trills and a final flourish. The piano accompaniment remains consistent with the first system. The section ends with the marking *attacca*.

8. Overture

Georg Friedrich Händel

(1685 - 1759)

Arr.: Kurt Sturzenegger

(Andante pomposo)

Musical score for measures 1-7. The piece is in 3/4 time and D major. It features a grand staff with two treble clefs and a grand staff with two bass clefs. The tempo is marked '(Andante pomposo)'. Dynamics include *f* (forte) in the first two staves and *f* in the piano accompaniment.

Musical score for measures 8-14. The first staff contains a melodic line with trills and triplets, marked with a first ending bracket and a trill symbol '(tr)'. The piano accompaniment continues with chords and rhythmic patterns. Dynamics include *f* and *mf*.

(Allegro)

Musical score for measures 15-24. The tempo changes to '(Allegro)'. The first staff has a second ending bracket and a *mf* dynamic. The piano accompaniment features a steady eighth-note rhythm. Dynamics include *mf* and *f*.

Musical score for measures 25-34. A section marked 'A' begins. The first staff has a *mp* dynamic. The piano accompaniment continues with a rhythmic pattern. Dynamics include *mp* and *f*.

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